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THE EDMUND C. CONVERSE  
BEQUEST

IN the galleries devoted to Far Eastern art have been installed a number of pieces —porcelains, jades, hard stones, and snuff bottles— bequeathed to the Museum by the late Edmund C. Converse of Greenwich, Connecticut; in Gallery 27 among the Flemish paintings is shown a portrait by Van Dyck included in the same bequest.

PORCELAINS, JADES,  
HARD STONES,  
AND SNUFF  
BOTTLES

The porcelains, all of the period of K'ang Hsi (1662-1722), belong to the sort commonly called *famille verte* because they are decorated with five enamel colors amongst which green predominates. As this kind was not well represented in our collection, they form a valuable addition. They are exhibited in two cases in the gallery around the central hall where a grand vase, illustrated here, will attract the attention. The design of peonies and hawthorn growing up from the bottom, freely and naturally covering the piece, is one of the happiest ones found in Chinese porcelains of the eighteenth century; it is of the same character as the design which we admire on the

very beautiful black vases and has great decorative value.

Amongst the other pieces we note a rare lamp, or rather the globe for a lamp, of egg-shell porcelain, very thin and transparent,

decorated with figures; also a beautiful round pot covered with blossoms, of the best kind of K'ang Hsi porcelain.

The jades and hard stones are exhibited in Room E 8, where we find many remarkably fine pieces of nephrite and jadeite, the two varieties commonly known as jade, which differ in a slight degree as to hardness and natural construction. Nephrite is the more opaque kind, white, green, or yellow, of which the Chinese very aptly compare the best whites with mutton fat, because of its soft unctuous appearance. The jadeite is more transparent, it is the harder variety, and when green and at its best it has the clearness and deep color of the emerald, while the white, sometimes flushed with mauve, seems to come nearer to agate. In several of the pieces clever use has been made of



FAMILLE VERTE VASE  
CHINESE, K'ANG HSI PERIOD

the matrix, in this case in reality the discolored brown outside of the pebble.

Amongst the hard stones there is a variety of charming specimens of rock crystal, lapis lazuli, turquoise matrix, agate so

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MADemoisELLE DE GOTTIGNIES  
BY VAN DYCK  
BEQUEST OF EDMUND C. CONVERSE

carved that the different colors are used for different parts of the design, and interesting pieces cut out of amber.

The snuff bottles fill a case in the same room, where the lovers of this minute and elegant art will find every conceivable kind of material out of which these small objects were made; they were very fashionable with the Chinese of the eighteenth and nineteenth centuries. Each bottle has a stopper, generally of a different material from the piece itself, which should harmonize with the bottle and to which is attached a small ivory or silver spoon used to take the snuff out.

These dainty articles were made mostly of jade, hard stone, or glass, sometimes cut like cameos through layers of different colors, but also of all the well-known kinds of porcelain, lacquer, enameled metal, ivory, different kinds of wood, etc. Those interested in Chinese snuff bottles will find more jade and hard stone ones in the Bishop Collection and a variety of snuff bottles in the Altman Collection. S. C. B. R.

#### A PORTRAIT BY VAN DYCK

The portrait of Mademoiselle de Gottignies by Van Dyck included in the bequest of Edmund C. Converse is painted with a delicacy and reserve quite in character with the comely face of the young lady represented. She is shown three-quarters length standing, her left hand at her side, an arrangement which inevitably recalls the celebrated portrait of Marie Louise de Tassis. She wears a white satin dress brocaded with gold and the large puffed sleeves and starched lace collar standing back from the shoulders, the sumptuous costume fashionable among the ladies of this period of Van Dyck's activity, namely, 1627-1632, the period after his return from Genoa and preceding his visit to England.

The portrait came from the ancient Flemish family of Vilain XIV with which the Gottignies were connected. H. B. W.

#### WATER-COLOR COPIES OF THE POROS SCULPTURES IN ATHENS

THE Museum has lately acquired five water-color copies of the famous limestone

(poros) sculptures found on the Akropolis among the pre-Persian debris. For our study of early Athenian sculpture these monuments are indispensable. They constitute the most important and best-preserved examples we have of the period from about 570 to about 530 B. C.; and the extensive remains of color preserved on them have given the world an entirely new idea of the general appearance of early Greek sculpture. On account of the coloring it is impossible to obtain casts of these pieces, and so we are fortunate in having secured faithful water-color paintings by E. Gilliéron of Athens, which will give us an adequate idea of at least the composition and the general effect.

Ever since their discovery in the 'eighties of the last century these sculptures have captured the imagination both of the public and of the archaeologist. And it is natural that this should be so. To be suddenly placed in possession of extensive material illustrating the successive stages of development through which the Athenian sculptor passed at the beginning of his career; to be able to study for the first time adequately the limestone technique which antedates marble work in Athens; and to possess at least parts of the pediment groups of the old Athena temple, were reasons enough to arouse general interest. But most of all the coloring proved a potent attraction; for it was so vivid and was applied so generally over the whole surface of the sculptures that we could no longer doubt the Greek sculptor's taste for it. And whatever we might think theoretically of the use of color in sculpture, these examples—as indeed the few others which have survived with extensive remains of it—are undoubtedly harmonious in effect. No one who has enjoyed the brilliant blues and reds on the intertwined serpent tails of the Typhon, or the reds and greens on the scales of the Triton, or the fine contrast of the blue horses and red chariot in the Hydra scene, and has pictured them in his mind high up on the pediments of the early temples in the bright sunshine of Athens can wish to have them otherwise. For here, we must remember, we have not even the advantage of a beautiful material,